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ability that remains unsold in this city for any length of time. That so many crude and miserable daubs are left here upon the hands of their authors, is a proof of the improvement of taste amongst us.

"There is a vast difference," as the doctor says, "between the patronage of Art and those who call themselves artists." This is hitting the nail on the head. There is something truly absurd in the airs of those young gentlemen, who, because they have drawn in the life school, made summer excursions with paint-boxes to the Catskills, and opened studios, think that Art and themselves are thenceforward identical, and must stand or fall together. The presumption of these men is intolerable in claiming for themselves the rights and immunities of artists. With no true conception of the dignity of that profession; without genuine feeling or exact knowledge, they demand the same admiration for their works, and the same indulgence for their faults that the world willingly accords to men of genius. Because their pictures are neglected, they choose to believe that Art is uncultivated amongst us, and the whole community plunged in a state of hopeless barbarism. We recommend to these men to imitate the admirable modesty of the President of the Academy, whose remarks about himself, in connection with his official position, show that he possesses some of the most delightful qualities of the genuine artist. All those who know him know also that this was no affectation of humility put on for the occasion, but the simple repetition of what his everyday life has always expressed.

The fact is, public taste amongst us is now in advance of the attainments of a great many who call themselves artists; and if these persons understand their own interests, they will either adopt some other pursuit better adapted to their faculties, or else put themselves at school again to acquire the rudimentary principles of their calling.

The future greatness of American Art (within the departments to which we have restricted our observations) depends upon the artists themselves. The public are ready to assist them to as great an extent as they deserve. No matter how excellent a work may be produced, there are men here who are prepared to buy it at as liberal a price as can be obtained for it any where in the world. The only way to refute our assertions is to point out a single excellent American painting a year old which has not found a purchaser, or might not have found one, at a fair and honorable price.

POWERS'S STATUE OF CALIFORNIA.—The *California Courier* contains the following letter from Hiram Powers, to his brother in San Francisco, relative to this statue:

"FLORENCE, Aug. 18, 1850.

"Dear Brother—

* * * *

"We are all in quite good health, and I am getting along pretty well here, but have had some misfortunes lately. Both 'Eve' and my statue of Mr. Calhoun have had *miscarriages* at sea, but the former has been got up, and I am in hopes the latter will yet be saved. Both are insured; but still it is hard to have either of them lost. I dare say you will read all about these shipwrecks in your papers.

"I am now making a statue of 'La Dorado' or California—an Indian figure crowned with pearls and precious stones. A kirtle surrounds her waist, and falls with a feather fringe down to

just above the knees. The kirtle is ornamented with Indian embroidery, with tracings of gold, and her sandals are tied with golden strings.—At her side stands an inverted Cornucopia, from which is issuing at her feet lumps and grains of native gold, to which she points with her left hand, which holds the divining rod. With her right hand she conceals behind her a cluster of thorns. She stands in an undecided posture—making it doubtful whether she intends to advance or retire—while her expression is mystical. The gold about the figure must be represented, of course, by color as well as form. She is to be the genius of California.

"I could execute this statue on a colossal scale in bronze or marble, and it might be placed upon a pedestal out or in-doors. It might be set up, if preferred, at the entrance or at the landing of the harbor of San Francisco. The new *Goddess of Gold!* Old Plutus is dead of chagrin since the discovery of California; and I am making a substitute for him. Is she wanted in your city? and will the good San Franciscans give me some of their gold for her? An inscription upon the base or pedestal of the statue might commemorate the discovery of 'El Dorado,' so long held as fabulous, and the statue would stand as a monument to the most wonderful event of modern times.

"I have noted well what you said about 'America.' I think this statue will be popular. It will be eighteen months yet before it is done. The block designated for it is spotless, and that is a matter of great importance to the effect of the work.

* * * *

"Your affectionate brother,
HIRAM POWERS."

NEW-ENGLAND ART-UNION.—We see it stated in the newspapers, that Col. Perkins, of Boston, has given to this society the use of his picture of *Saul and the Witch of Endor*, by WASHINGTON ALLSTON, for the purpose of engraving, we presume, although this is not mentioned. This work would make a striking, and effective engraving, and we hope the proposition will be carried out. We wish, however, that the Institution had determined to engrave the carefully finished original sketch, by the same great painter, of *Belshazzar's Feast*. Although quite different from the composition which he afterwards determined upon, it is a work of the greatest interest and value, and from the distribution of light and shadow, particularly well suited to the purposes of engraving.

ART IN FOREIGN STATES.

GREAT BRITAIN.

THE WORLD'S FAIR has continued throughout the winter to be the most prominent topic in the British Art-World. The point which has particularly occupied the attention of connoisseurs is the DECORATION OF THE CRYSTAL PALACE. Several plans have been proposed, and discussed in the public journals, and poly-chromatic ornament in general has been brought forward and examined. This is one of the many ways in which the Exhibition may prove of permanent value to the cause of art. There seems to be almost as much ignorance upon the subject just mentioned in England as in this country. We may soon, however, expect to see it dispelled by the curiosity that is awakening in regard to it.

Mr. Owen Jones, whose publications upon the Alhambra and other buildings in which color has been applied most successfully to architecture, have gained for him a high reputation, has been intrusted with the internal decoration of the great building. This gentleman,

on the 16th of December, read before the Institute of British Architects a highly interesting paper, in which he explained his plans. We republish this article in the present number of the Bulletin, as it contains a full statement of the principles that should guide artists in similar works.

Paintings having been excluded from the Crystal Palace, it is proposed that there should be an EXHIBITION OF THE ART OF ALL NATIONS in this department, at some other place in London during the period of the Great Fair. The *Illustration* re-publishes a letter from *L'Independance*, a Brussels paper, in which the writer advocates the opening of such an exhibition in that city. He urges in behalf of his idea the geographical position of Belgium and her ancient glory in the world of art.

A large number of COMMEMORATIVE STATUES are either commissioned or in process of execution, for different cities in Great Britain. Monuments to Sir Robert Peel, are most numerous. That which is to be erected in Leeds, has been intrusted to Mr. Behnes; that for Manchester, to Mr. Calder Marshall; and the Bury Statue, to Mr. Bailey. The latter selection was the result of a competition, and seemed to give unusual satisfaction. The model represented the deceased statesman in his ordinary costume.—Mr. Gibson is also commencing a statue of Sir Robert, in Rome. An effigy of John Dalton, the great Chemist, is to be cut in Caen Stone, and set up in some public place in Manchester. The statue of Lord Jeffrey, to be erected in Edinburgh, will probably be placed in the Parliament House. The subscriptions for it, amounted last December, to about £2200. Mr. Gibson, in Rome, is executing for the British House of Lords a group of Victoria enthroned between Justice and Clemency.

The chief EXHIBITION OF ART in London, during the winter, was that of the British Institution, which was opened on the 8th of February. The number of works, in painting and sculpture, amounted to 538, and they were spoken of by critics as being rather below the average in point of excellence. Mr. Glass exhibited two pictures, *A Flight—the Resting Place*, and *A Trap*, both of which were praised. The Art Journal says of a horse in the latter piece—"We cannot too highly praise the drawing and painting of the nearer animal."—PANORAMIC AND DIORAMIC EXHIBITIONS continue to be highly popular, and no fewer than *eighteen* of them are in preparation for the coming season.

THE ROYAL ACADEMICIANS have received an accession to their numbers, Sir J. Watson Gordon, President of the Scottish Academy, and Messrs. Creswick, Redgrave, and Francis Grant, having been lately elected to supply the vacancies made by the death of Sir Master Archer Shee, and others.

As a proof of the recent CHANGES IN PUBLIC TASTE, IN ART MATTERS in England, it is stated that at Preston, where thirty years ago there were not £100 worth of pictures, there is now a collection in private hands, said to be worth £15,000.

The condition of the British NATIONAL GALLERY, is beginning to attract much attention.—This collection contains 380 works, divided as follows: Purchases (including the 38 Angers-tein), 68: Presents (the Vernon Gallery excluded), 68: Bequests, 92: The Vernon gift, 152. The purchases have amounted to £118,842 6.

The February number of the Art Journal contains a strong article upon the importance of a radical change in the manner in which the pictures belonging to the Nation are lodged and exhibited. It appears that a Committee was appointed by the House of Commons to collect evidence and report upon this subject. The report was made last summer, and is quite unsatisfactory. It shows that there is only room in the present Gallery for about 200 of the 380 paintings—that it is in too crowded a location, and suffers the pictures to grow very rapidly dirty. Notwithstanding these facts, however, the Committee recommend no alteration of the existing building, and no removal of the paintings elsewhere. Mr. Wornum, the author of the article in question, complains that in a city containing nearly 400,000 houses, the Government can find *four rooms* only for the keeping and exhibition of the national pictures. The small city of Dresden has long found room for the fair exhibition of 2000 pictures, and is now preparing a new Gallery for the purpose. The people of Munich, another small German City, have four great Galleries—the Pinakothek, the Glyptothek, the new Gallery for modern pictures, and the Gallery of the Hoffgarten, not to mention the great gallery of Schleissheim, a few miles from the Capital, besides the Palace, and twenty other Art-Exhibitions in Churches and other buildings always open to the public.

Mr. Barry, the architect, in his evidence before the Commission, proposes to give fourteen times the present accommodation, by adding a new Gallery of two stories, much higher, and in front of the present one, bringing the façade out flush with the pavement, and by adding two quadrangles behind. This would afford a more spacious Gallery than any in Europe, one capable of exhibiting 3000 pictures. The front gallery is all that he proposes to add at present, as this would give the necessary room, and could be constructed for £148,000. This addition would furnish eighteen rooms of about the size of the existing rooms, and accommodate about 1000 pictures.

Col. Rawdon, in a pamphlet upon the subject, advises the removal of the National pictures to Kensington Palace, which it is said was the earnest desire also of Sir Robert Peel.

The purchaser of one of Erry's sketches on paper, having sent it to be restored and cleaned, found it had been pasted upon one of Erry's finest portraits in oil—that of his uncle, the loss of which, he had often mentioned with regret, having forgotten the use he had made of it. A portrait of Landseer, and a picture of the burial of Lawrence, which have mysteriously disappeared, will be found, it is thought, covered in the same manner.

A correspondent of the Art Journal, proposes that the Art Union should bring out some important book upon Art, which might in that way, be afforded to its members at a much lower rate than if published in the ordinary manner. The application of this principle to a monthly Journal, we are now trying in the Bulletin, with considerable success.

The Art Journal cautions the American public against BOYDELL'S SHAKESPEARE, the plates of which have been restored here. "It must not be forgotten," it states, "that when Boydell first issued them, the taste of the British public was but half educated, and that engravings of a secondary character, such as with two or three ex-

ceptions, these unquestionably are, satisfied the purchasers of them; but this is not the case now, and even supposing that the engravers who have been working upon them, should succeed in their object, beyond our reasonable expectation, we venture to predict, that not a hundred copies would be sold in Great Britain, at half-a-crown a plate."

THE OBITUARY for the last few months contains several well-known names. HULLMANDEL, to whose enthusiasm and researches the art of lithography in England owes its chief success, died in November last. His most valuable discovery was that of lithotint, by which drawings are made on the stone with a brush and liquid ink. JAMES THOMSON, a portrait painter of celebrity; Sir WILLIAM PILKINGTON, who was an amateur artist of considerable power; ABRAHAM, a well known architect; RITCHIE, a Scotch sculptor; WILLIAM HARRISON, another Scotch artist in the same department; and WILLIAM SANSFIELD TAYLOR, a distinguished writer upon art, have also lately died.

FRANCE.

The chief topic in art circles in France during the winter, has been the GREAT EXHIBITION OF THE WORKS OF MODERN FRENCH ARTISTS, in the Palais National (late Palais Royal), which was opened on the 30th day of December last. Of about six thousand Works which were offered, four thousand were admitted, and of these we are informed both by the French and English journals, there are very few of striking excellence. M. Dupays, the intelligent Art Critic of *L'Illustration*, complains that licentious pictures are more abundant than usual, and also that in many instances subjects of the most repulsive character have been chosen and treated with such fidelity in the details, as to become absolutely disgusting. Among these is a *Funeral at Arrans*, by M. Courbet, in which the most vulgar and even grotesque figures of life size, are introduced. The chief work of the saloon seems to be a large piece by Müller, whose *Lady Macbeth* attracted so much attention in the last Exhibition. This new work represents the interior of the prison of St. Lazare, during the Reign of Terror, crowded with victims, who are being summoned to execution by the officer of the Criminal Tribunal. The Princesse de Monaco is the person who is being called at the time represented. The poet Chénier, Mademoiselle de Coigny, the Countess de Narbonne-Elet, and many other well known personages are introduced. The *Illustration* gives a wood cut of this picture. The *Artiste* praises the facility of its execution, and says that it exhibits great talent, but that its merits are those of a fine vignette, and not such as we have a right to demand in a work of high art.

Philippoteaux exhibits the *Death Meal of the Girondins*, which the critics speak of as being a exact work, expressly created for the Versailles gallery. They say that people will speak by and by of the "Versailles style" as they do of the "style of the Empire." Verrier's *Arrest of St. Lawrence* is praised, as well as the *Vision of Zachariah*, by M. Laemellin, who is taken to task however for wasting distinguished talents upon a very obscure subject. Horace Vernet exhibits an Equestrian portrait of the President attended by his aids, which is unmercifully handled by the critic of the *Artiste*. He

says, "a picture is not made in the way a clerk draws a law paper. A man may know all about the 'regulation' uniform of a soldier and the equipment of his horse, and make on this account a good army-clothier, but he will be none the better painter for it. Vernet must have seen the works of Titian, Velasquez, Vandyck, and Rigand, but he certainly can never have studied them, for not the most vague reminiscence of these great commentators upon the human physiognomy appears in his productions," &c., &c. MM. Ingres, Delaroche, Ary Scheffer, Schlesinger, and other celebrated artists have contributed nothing to the exhibition. M. Delacroix exhibits five small pictures, of which the most important is the *Resurrection of Lazarus*. Diaz sustains his reputation as a colorist and imitator of Correggio. Decamps has sent nine oil paintings and one drawing. This is the first contribution of his to the exhibition since 1846. He appears now with all his talent and dexterity, but in a form of less striking originality. The most important of the nine pictures is *Eliezer and Rebecca*. All the critics write in terms of high praise of Meissonnier's little works. "M. Meissonnier," says the *Artiste*, "upon a bit of canvas of the size of your two hands has made a vaster picture than have MM. Alaux & Vinchon upon a canvas twenty or thirty feet long." These are two painters of the Versailles school, the former, recently appointed Director of the French Academy at Rome. Our limits prevent us from extending this enumeration in which we have only attempted to name a very few of the most noticeable works.

An innovation at the present exhibition is complained of; to wit, the arrangement of the Sculpture in the same galleries with the pictures. It is found that it prevents the statues from being seen to advantage.

The *Athenæum* gives an account of a statue of *Christ on the Cross* in the last agony, which has just been finished by M. Triqueti, a French sculptor. It is six and a half feet in height and cut from a single block of marble. It will form part of the Tomb of Napoleon.

The Porte St. Denis, at Paris, has been restored and the sculpture of Augnier may now be seen in all its original freshness.

GERMANY.

It is stated that Louis, ex-king of Bavaria, is about to erect a monument to the Swiss historian Muller, the designs for which have been executed by Overbeck.

The government of Bavaria intend to send from each of the eight districts of that kingdom, four persons to the exhibition in London—one manufacturer, one overseer, and two journeymen. The two former classes to receive 30*l.* the latter 20*l.*, with the condition that they remain a fortnight in London.

We see it stated that Prof. Stenile, whose exquisite engraving of the famous Raphael, at Dresden, may be familiar to some of our readers, is suffering from a complaint of his eyes, brought on by his arduous labors, and that this will retard the publication of an engraving from a picture of Perugino, on which he is engaged.

A statue in honor of Lessing, the Author, has been modelled by Ritschel at Dresden, and cast in bronze by Howald, in Brunswick, for which city it is intended.